

ARTEMIS GALLERY

July 14 Auction | starts at 8 am MT

EXCEPTIONAL ANTIQUITIES,
ETHNOGRAPHIC & FINE ART



LOT 117B – SPECTACULAR 10TH C. SICAN / LAMBAYEQUE GILT COPPER MASK
Intended to cover face of the deceased, danglers conveyed a sense of movement as deceased was transported to their final resting place.

LOT 1A

EGYPTIAN PTOLEMAIC
CARTONNAGE HELMET
MASK



Meant for a male child with a stylized, theatrical countenance. The craftsmanship of the construction, intricate yet simple painted adornments, and inlaid fingernails suggest an abundance of wealth, with rich pigmentation hues of crimson, jet, emerald, and pearl helping to reinforce this notion.

LOT 7

EGYPTIAN
PTOLEMAIC
SANDSTONE
RELIEF

This style of dignified relief panel was initially popular during the late New Kingdom period and persisted throughout the Dynastic and post-Dynastic periods of ancient Egypt.



LOT II

ATTIC RED-FIGURE STEMMED KYLIX

Tondo features a red-figure warrior, perhaps a hoplite or citizen soldier. Depicted mostly nude, the ancient warrior wears only greaves and a high-crested Corinthian helmet with cheek guards pushed up, showcasing his athletic physique.

The image of a scorpion was not only intended to instill fear in one's enemies by calling to mind the pain of its sting and deadliness of its venom, but may have also served an apotropaic purpose, as the arachnid was additionally regarded for its hard exoskeleton, pincers, and stinger.



LOT 13B

CYPRO-ARCHAIC MARBLE HEAD

Expertly sculpted in the round, depicting the head of a female votary, someone devoted to a particular pursuit / a devout or zealous worshipper.

Marble statues were quite rare for the Cypriots, as Cyprus does not have a local source of marble. Only the wealthiest individuals could afford to have works carved from marble that would have been quarried on the Greek islands.



LOT 11C
**GREEK GNATHIAN
KERNOS**

4-chambered vessel used for depositing multiple offerings at one time. A high-arching handle projects up from the conjoined midsection of the vessels and enabled its owner to easily transport it.

LOT 13A
**GREEK HELLENISTIC
TERRACOTTA FIGURE**

Figure of Eros, Greek god of love and desire, embodying the Classical ideal as he stands nude in contrapposto.



LOT 22
ROMAN IMPERIAL
BRONZE HANDLE

Boasting relief scene of 2 male figures fighting. Nude save for their long capes, their muscular bodies are posed dynamically, showcasing their slender physiques and sculpted abdomens, as the helmeted figure on the left delivers a swift left hook to the face of his kneeling opponent.



LOT 24A
ROMAN IMPERIAL
FOLDING STOOL



Known as a sella castrensis, a seat reserved for Roman officers and signifies the tradition of ancient Italian command insignia.

Used as status symbols and markers of leadership during the Etruscan and early Roman periods, and this type was customarily reserved for the commanders in the field.

LOT 28
ROMAN BRONZE OIL LAMP



In the classical world, lions symbolized power, wealth, and might. They were famously featured in many ancient myths, perhaps the most famous being that of Hercules (Herakles) slaying the Nemean lion for his first labor.

Exhibited at Parker Art Gallery, Colgate University; George Mason University; Fitchburg Art Museum, 1985 to 2011.

LOT 29A
ROMAN PALMYRENE
LIMESTONE HEAD

Beautiful and sensitive female portrait head, perhaps intended as a funerary portrait. Replete with intricately stylized yet almost veristic detailing.

Palmyra was a wealthy city that linked the caravan routes from the Parthian Near East with the Roman Mediterranean.



LOT 38
ANCIENT SARMATIAN IRON SWORD



Black Sea region, Sarmatians or other nomadic tribes of the region (Sargat, Sauromation, Saka, or Scythian).

Though somewhat heavy in the hand, this weapon was perhaps deftly brandished by a female soldier - the Sarmatians were a legendary nomadic culture whose warrior women, documented by Herodotus, inspired the myth of the Amazons.



LOT 47
16TH C. OTTOMAN
IRON CHICHAK
HELMET

The surface fluting is representative of the folds of cloth that shape a turban, and the etched registers around the upper and lower rim contain elegant Arabic script (possibly Koranic verses, words of advice, or praising virtues).



LOT 51
9TH C. INDIAN STONE
BRAHMANICAL TRIAD



Also known as Trimurtri, the sacred trinity representing the supreme deity of Hinduism - in which Brahma the creator, Vishnu the preserver, and Shiva the destroyer/transformer are personified as a holy triad.

LOT 52
2ND C. INDIAN
CHANDRAKETUGARH
POTTERY AMPHORA



May have been “planted” in the ground during harvest festivals, serving as a purna kalasha or “vase of plenty” and used as an offering to ensure the fertility of the earth.

This piece has been tested using thermoluminescence (TL) analysis by Oxford Authentication Ltd. and has been found to be ancient and of the period stated.



LOT 64
SIGNED QI BAISHI HANDPAINTED HANDSCROLL



A magnificent ink and wash painted handscroll depicting various sea creatures and aquatic plants in a long and impressive horizontal format. Signed and stamped with two seals.

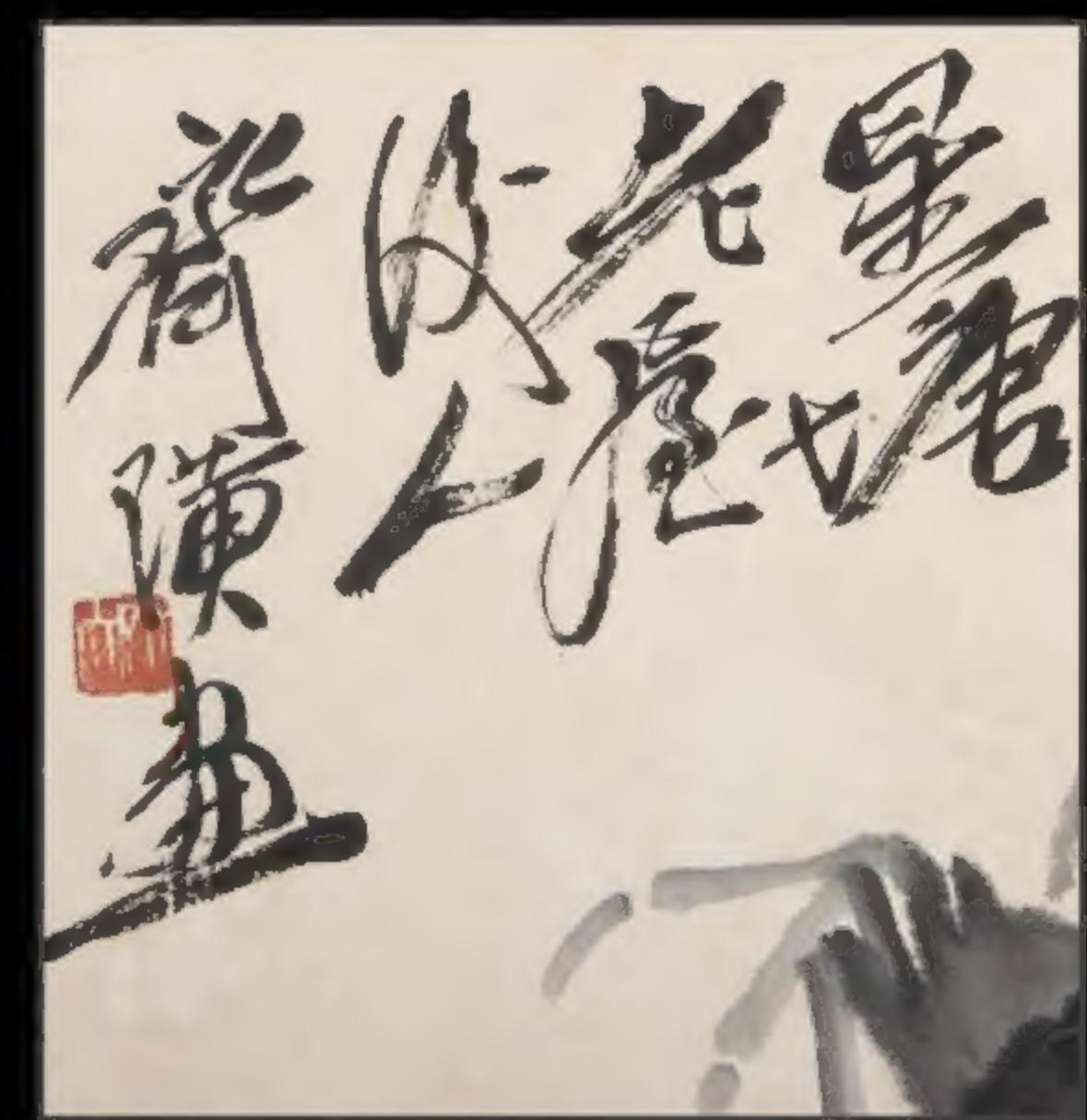
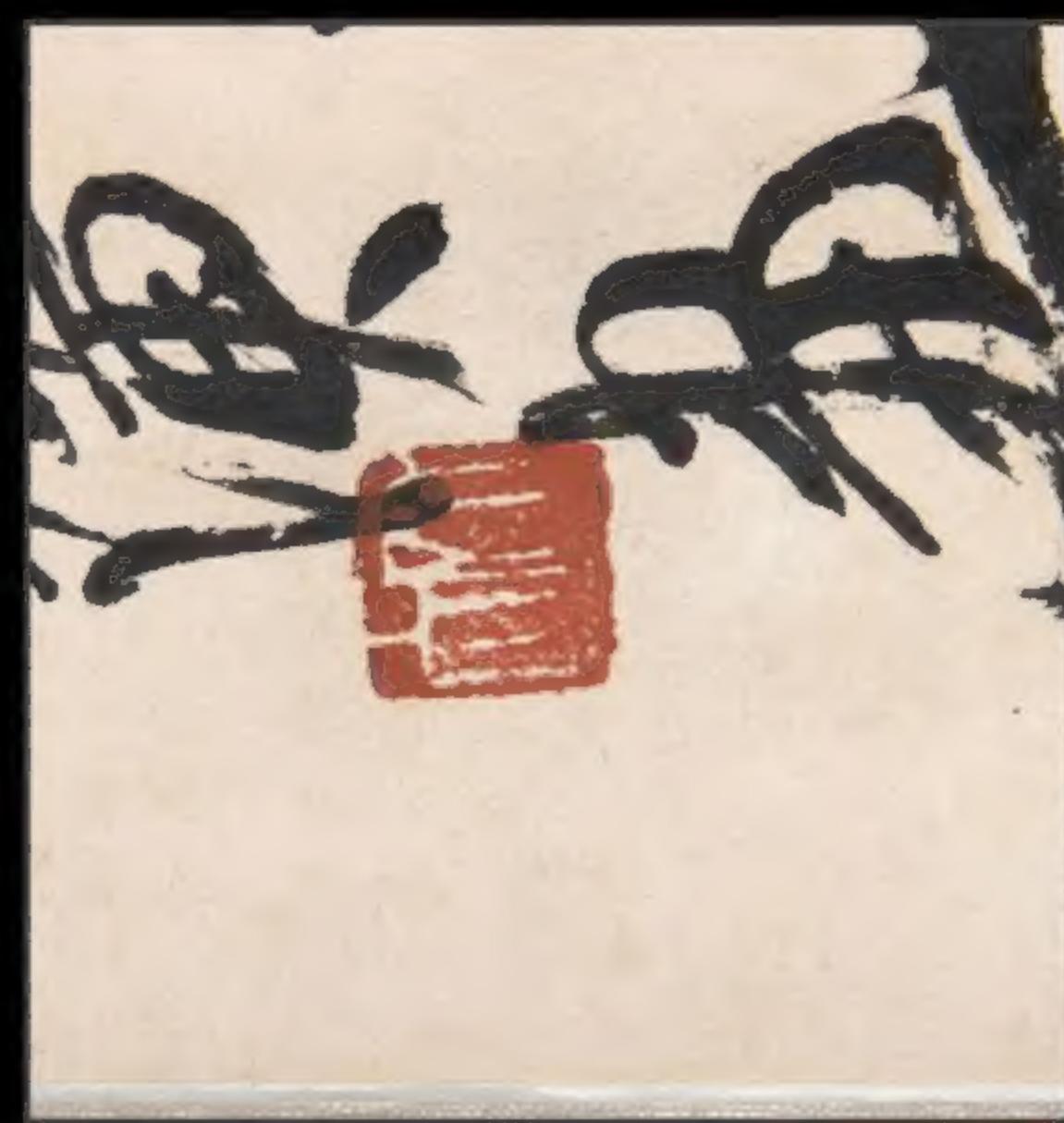
The calligraphic inscription reads:

Xingtang laowu hou ren Qi Huang hua (Painted by Qi Huang, descendent of the old house in Xingtang).

The small seal reads Qi Da.

The larger seal reads Jieshan yin guan zhuzhe, one of Qi Baishi's many studio names.

Qi Baishi made history in 2017 as the first Chinese artist to surpass the \$100 million mark at auction. His "Twelve Landscape Screens" (1925) sold for \$140.8 million (931.5 million yuan) - the highest price ever for a Chinese painting - at Poly Beijing



LOT 65
CHINESE EASTERN ZHOU LIDDED BRONZE DING



Ritualistic cauldron for preparing food during ceremonies to honor ancestors, often buried with the deceased. The cattle-leg feet have dragon-like zoomorphic faces known as taoties cast into the top where they meet the spherical body. The basin's exterior is cast with elaborate continuous bands of interlacing spiral patterns known as kui ("snake" or "dragon") and leiwen (a motif of thunder) that encircle the body.



LOT 84B

FOSSILIZED DEVONIAN BRACHIOPOD COLONY



Over 50 lab-cleaned *Schizophoria* and *Mucrospirifer* brachiopods with valves closed and intact. These three-dimensional shells are arranged as a colony, much as how they would have been grouped in life.

Each brachiopod was extracted from the host rock and cleaned with pneumatic tools and air abrasives, to recover their natural *Atrypa* shell anatomy, then set piece of original Devonian shale.

LOT 98

FOSSILIZED DINOCROCHUTA HYENA SKULL

From one of the most exciting prehistoric carnivores, *Dinocrocuta* literally "terrible hyena;" a massive mammal that was hyena or dog-like in appearance.

Weighed up to 550 lb. (250 kilograms), about the size of a black bear.





LOT 101C
MAYA FUNERARY MASK

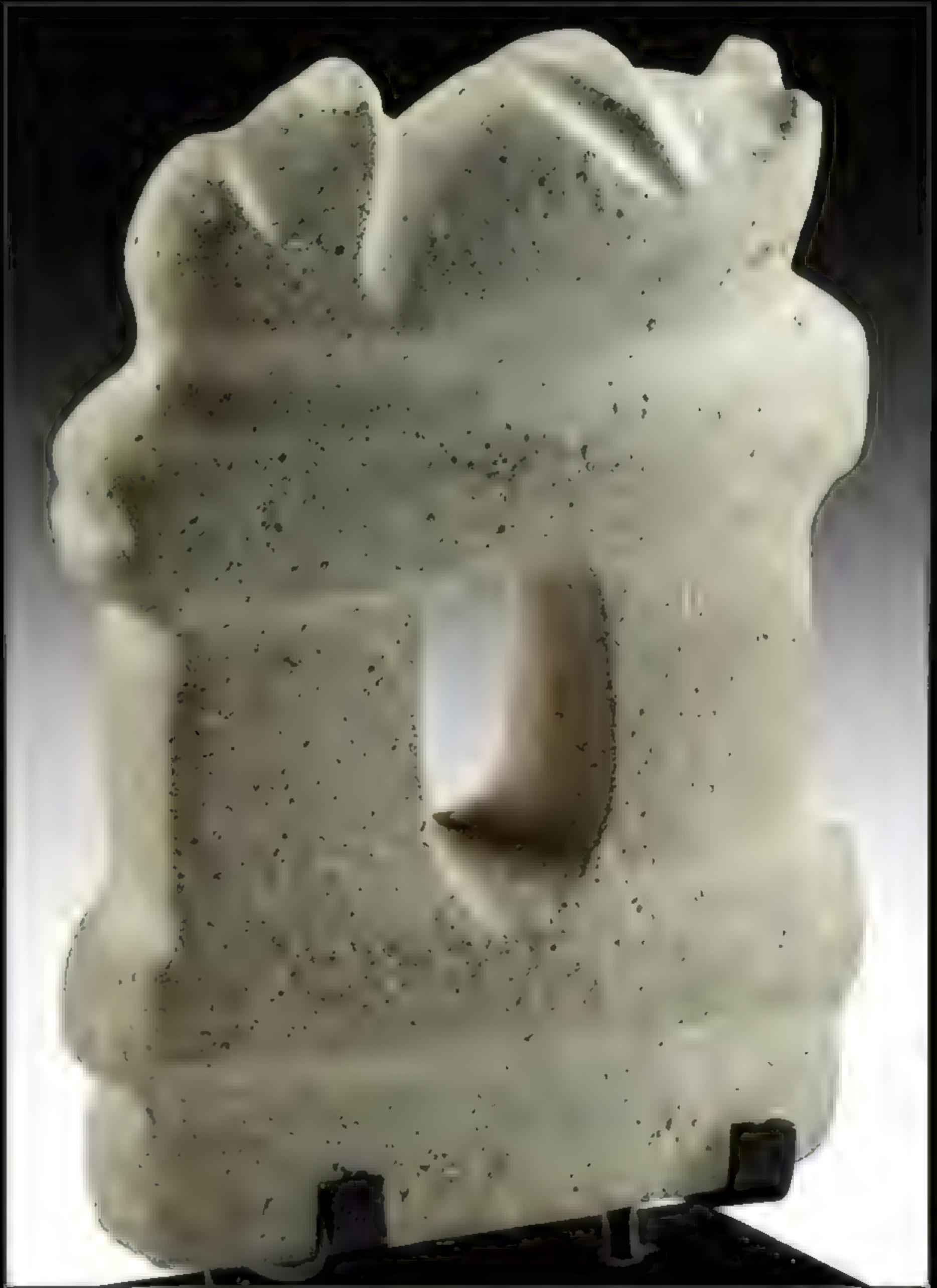
The ears are adorned with flared ear spools with curled attachments above. The hair is held back by a striated headband embellished with a flower ornament inlaid with shimmering mica shards.

Tombs of the Maya royal and elite often contain these masks for burials during the Classic period. The flower motifs symbolize fertility and rebirth for the wearer.

LOT 103F
CHAVIN TEMBLADERA
STIRRUP VESSEL

Abstract vessel in the form of a jaguar. While animalistic, there is something human about the upturned nose - perhaps hinting at the transformative power shamans possessed.





LOT 104A

RARE MEZCALA STONE TEMPLE

Combines a traditional Guerrero stone temple model and a Guerrero carved stone human. Perhaps represents a funerary scene, perhaps of a great lord.

LOT 106

OLMEC JADE PECTORAL FUNERARY MASK

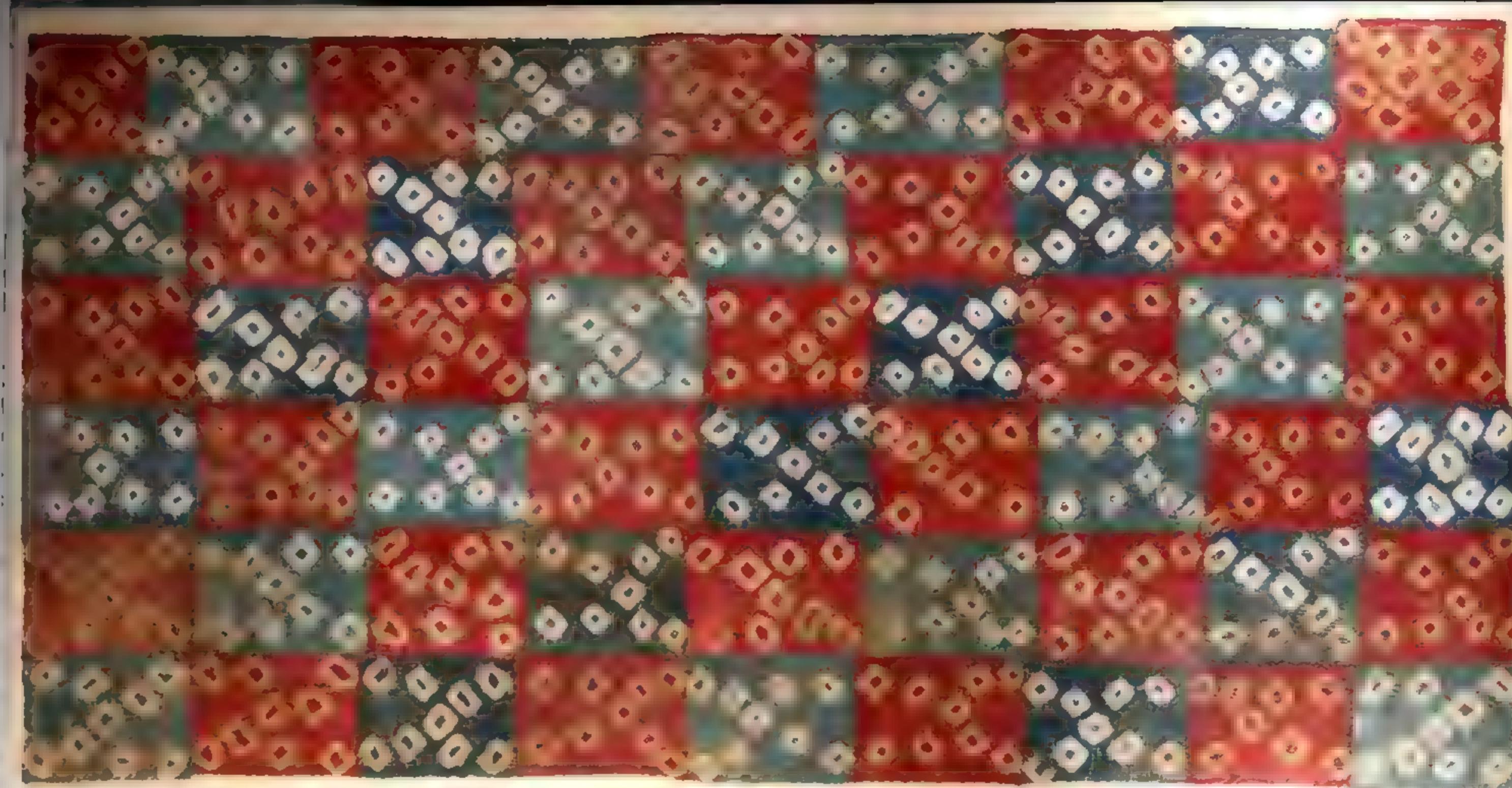
Skillfully pecked into a truly unique in a rounded square, that has remarkably survived intact. Such a magnificent piece certainly would have been reserved for a shaman, ruler, or warrior.

The void at the center of this piece may represent a gaping mouth cosmological portal protected by the flanking jaguars.

This item is accompanied by an authentication document performed by Hasso Von Winning, Ph.D., Consultant in Mesoamerican Archaeology, Southwest Museum, Los Angeles, California, dated March 12, 1970.



LOT 108A
NAZCA TEXTILE MANTLE TIE-DYED



Fantastical geometric design using bold colors for which the Nazca are justifiably famous.

In Nazca cemeteries, the dead were wrapped in layers of cloth. Elite people were given brightly tie-dyed textiles like this one, along with jewelry decorated with feathers and precious metals.

LOT 120
**RARE JAMACOAQUE
ZOOMORPHIC VESSEL**

In the form of a fantastical quadruped ornately decorated with incised and applied features.

Zoomorphic figures like this one are thought to represent shamans in the act of transformation.



LOT 120B

PANAMANIAN TUMBAGA FRIGATEBIRD PENDANTS



Especially symbolic for seafaring and coastal people, they indicated that land was nearby as this species cannot land on water. Avian motifs are popular since birds were considered mystical creatures that could fly beyond this world.

LOT 130A

RARE VERACRUS BALLGAME STONE YOKE



Representing the protective U-shaped guards worn around the waist by Mesoamerican ballplayers, and displaying the relief of 3 monkeys.

Yokes made of perishable materials such as quilted cotton and wood have been preserved only in visual depictions in paintings and sculptures, making stone yokes like this one, worn at opening and closing ceremonies, awarded as trophies, and placed in tombs, even more special and prized.

LOT 138
MASSIVE
PREHISTORIC
HOHOKAM BOWL

Characteristic "quartered" design that the Hohokam artisans favored as an aesthetically pleasing and balanced composition.



LOT 140
PREHISTORIC MIMBRES
BOWL

Decorated with an enigmatic creature that might represent a feline or raccoon-like animal.

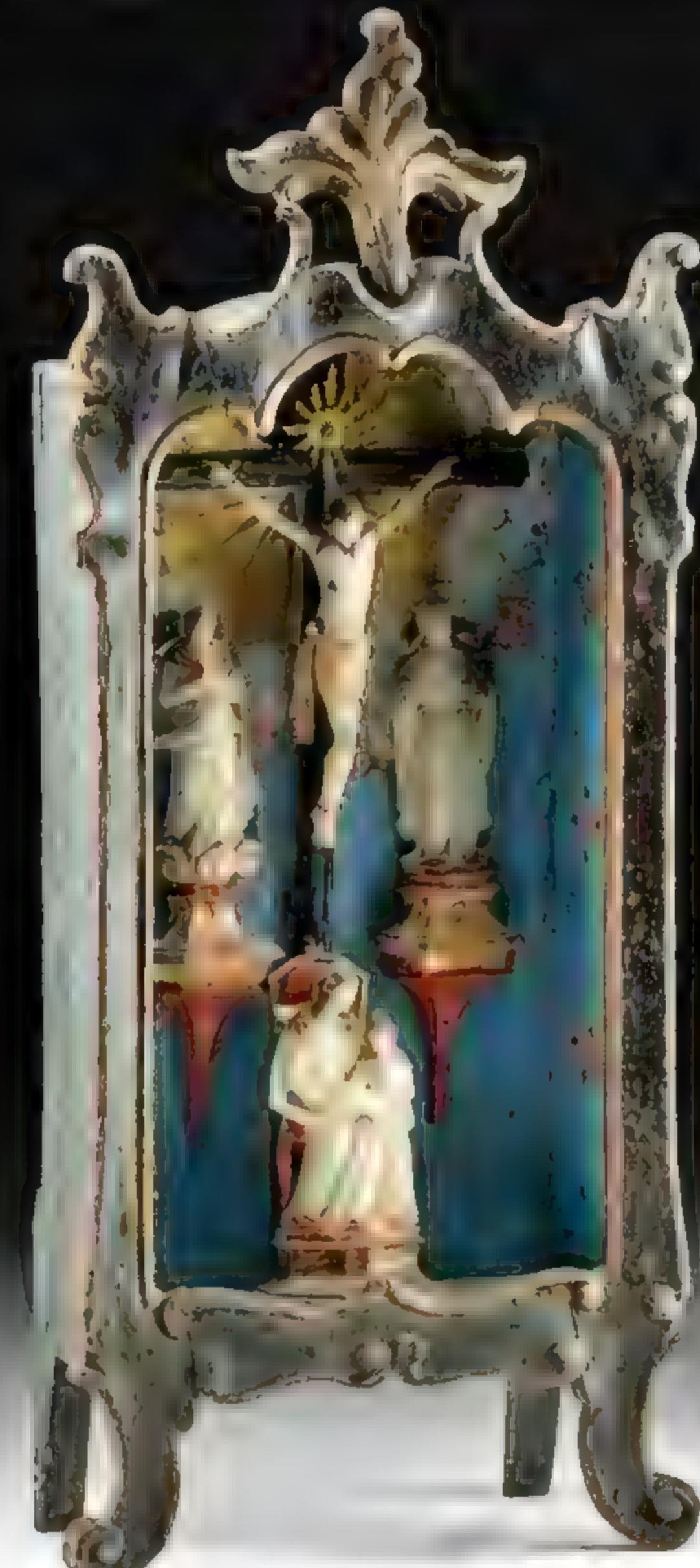
The kill hole is placed in the center of the stylized animal's body - perhaps this is a fierce felid such as a puma or a mischievous coati - as both animals were native and known to peoples of the southwest.

LOT 160

18TH C. BRAZILLIAN HANDPAINTED NICHO

At the top is a Crucifixion scene with Christ on the Cross flanked by the Virgin Mary and St. John. Below is St. Anne teaching her daughter Mary how to read.

The gilding was XRF-tested, and measured with 27% gold.



LOT 161

RARE MEXICAN SILVER MASK



A classic devil mask that combines the anthropomorphic and goat / animalistic qualities associated with Satan.

Local legend says the silver came from the melted coins from the Spanish Colonial era, and the rattle pellets inside the horns are the bones of babies. The devil character is part of the Pastorela, the Shepherd's Play, and is not meant to frighten but to entertain and amuse.

LOT 168A
RARE 19TH C. MAORI WOOD TEKA STEP



An incredible hand-carved wooden implement that acted as a footrest or step for a digging spade known as a teka, with discoidal nacre shell inlays. The use of the teka step corresponds to origin stories and the god's blessings. Size: 10" L x 3" W x 3.75" H (25.4 cm x 7.6 cm x 9.5 cm)



LOT 171

SIGNED 1900
TIFFANY
GOLD FAVRILE GLASS
FLORIFORM VASE

*Louis Comfort Tiffany (American, 1848-1933).
Signed and numbered "L.C. Tiffany - Favrlie 692 D"
counterclockwise direction on base.*



LOT 173

1931 LALIQUE OPALESCENT GLASS BOWL "PERRUCHES"



"Perruches" (Parakeets) art glass bowl. Signed (acid etched) "R. LALIQUE FRANCE" on the underside.

This bowl reflects the beauty of the natural environment, paying homage to organic forms with a breathtaking design and mesmerizing opalescence.

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LOT 175

1956 PICASSO PLATE, "TETE AU MASQUE"



Pablo Picasso (Spanish, 1881-1973), "Tete au Masque" (Head with Mask) ceramic plate.
Reference: A. Ramie 362. Ed: 200. Inscribed "F 200" and 120/200 in black,
as well as "MADOURA PLEIN FEU" and "EMPREINTE ORIGINALE DE PICASSO" stamps.

LOT 176

1953 PICASSO CERAMIC PLATE, "NATURE MORTE"



Pablo Picasso (Spanish, 1881-1973), "Nature Morte" (Still Life) ceramic plate, 1953.
Reference: A. Ramie 219. Ed. 400. Marked with handwritten "EDITION PICASSO" in black
as well as "D'APRES PICASSO" and "MADOURA PLEIN FEU" stamps on the underside

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LOT 180

COMPLETE "BLUMENFELD COLOR" PORTFOLIO & CASE (1984)



Erwin Blumenfeld (American of German origin, 1897-1969). "Blumenfeld Color: The Age of Elegance" limited edition portfolio - Hamburg: PPS.Galerie F.C. Gundlach, 1940s to 1950s, printed in 1984.

LOT 184

SIGNED RUFINO
TAMAYO LITHOGRAPH

"Torso de Joven" lithograph in colors. Ed. 117/150. Hand signed, hand numbered (117/150) lower left.

The almost macabre body is marked by a bold blood red line that runs from forehead to abdomen, and a striking brighter, scarlet red line with circular nodules runs in parallel beside the figure.



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LOT 193A
PAUL FORSTER,
“CEMETERY”

A mesmerizing painting of a woman paying her respects at a cemetery. Is this spirit-like figure real or perhaps an illusion or apparition? Is she flesh and blood or a figment of our imagination? Has she come to honor the deceased and tie those ribbons on the cross, or is she simply a phantasm?

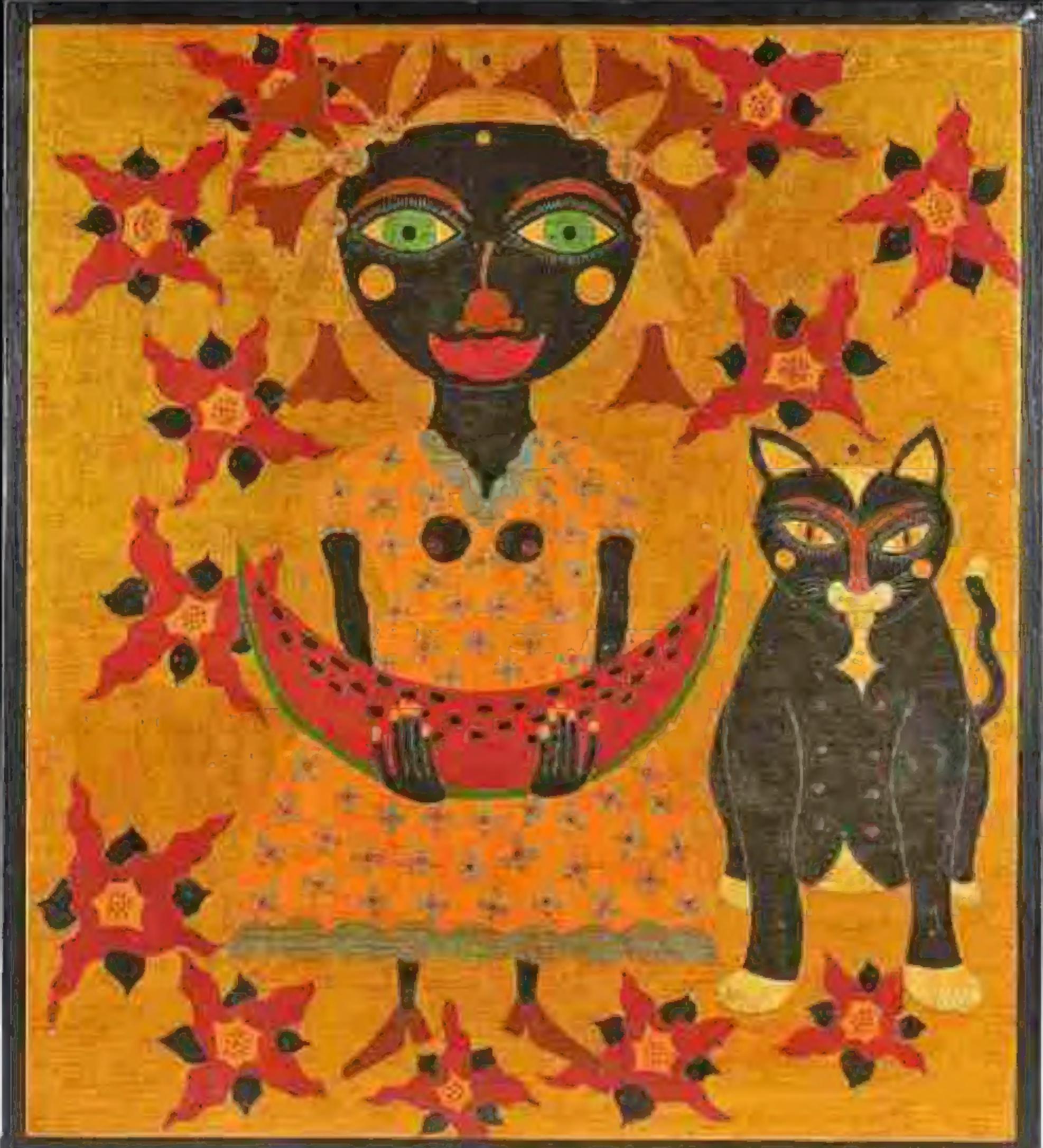
LOT 194A
FRITZ
SCHOLDER,
“MARTYR WITH
TWO DOGS”

Monotype, n.d. Signature and title handwritten in pencil at bottom.

Depicting a martyr - a deceased Native American hanging by tied feet - who is flanked by a pair of dogs who are similarly suspended.

With this composition, Scholder boldly challenged art history's tradition of the romanticized Native American as Noble Savage.





LOT 196
DAVID TINSLEY,
“SUGAR BABY NO. 9”

Paint and mixed media on board, n.d. Signed on lower left. Signed and titled on the verso.

Both young lady and her black cat present bold facial features. And their forms are delineated with a folk art aesthetic.

LOT 198

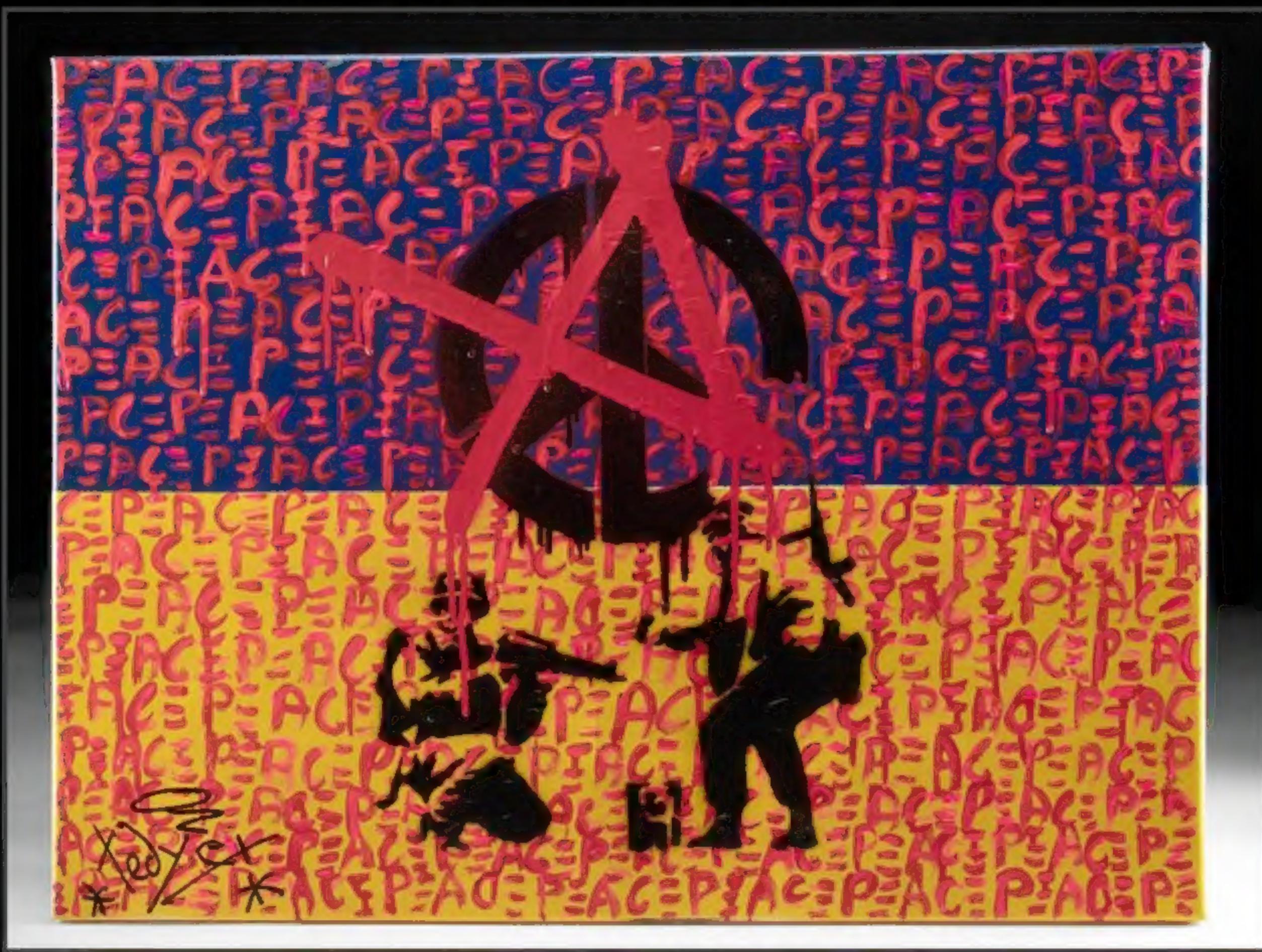
FRITZ SCHOLDER,
“QUARTZ MOUNTAIN
SKELETON”

Acrylic on paper. Signed (scratched into the paint) on upper left. Title, medium, date handwritten verso.

Deliciously macabre, among Scholder's visual commentaries on Mortality and isolation.



LOT 197
“PEACE OVER BANKSY PEACE”



Tadas Zaicikas (Lithuanian, b. 1974), acrylic and acrylic-based spray paints on canvas. An image of Banksy's "CND Soldiers" anti-war statement in black with a dripping blood-red motif superimposed over the black peace sign that is above the soldiers.

LOT 201A
SIGNED TONY
HOCHSTETLER
BRONZE
SCULPTURE

Tony Hochstetler (American, b. 1964).
"Bat and Cattails," edition 3 of 15, 1993.
Signed and numbered beneath one leaf.



LOT 202

CARL DAHL SCULPTURE “WINGED EQUESTRIAN”

Porcelain and iron on wood base, n.d.

*Depicting a winged equestrian - part human,
part angel - riding a noble horse with his
signature classical aesthetic.*

*Dahl intentionally creates figures that are white
and appear to be fragmentary, akin to the
remains of ancient sculptures, suggesting age
and history.*



LOT 204

SIGNED RICHARD RYMILL MARBLE NUDE



Untitled, signed and dated 1984. A powerful sculpture that simultaneously captures a woman's grace and athletic ability. An idyllic form that conjures associations with the goddess of love.

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